/364 cont./

273 life of the individual or the community is associated with this beverage. The divine principle which kāwi has in it does not take away its secular character; and, while one gets drunk on it during the festivals, nothing prevents washing down meals with it at the time when the corn ripens. As a sign of [574] hospitality every stranger is invited to empty a calabash full [576] of it; and the compliments he addresses to the wife of his host fill his heart with pride.

527 The Indians always appreciated the liking I showed
273 /Plate XIV appears here/ /365/ for kāwi, and my old friend
[123] Karnapadyú did not fail to recall the big vats full to the brim to persuade one to return to celebrate Easter with them, or, if you like, the corn harvest, since these two dates coincide more or less. Such promises /Fig. 29 appears here/ could not remain without effect, and Karnapadyú was not at all surprised to see me arrive shortly before the festival.

The greatest animation prevailed in the village of Carurutí, formerly so calm. Men came and went, bending under enormous loads of wood. All the urns were lined up in front of the huts and buried to a third of their height (Plate XIV, 1).
527 For a long time big piles of corn had already been heaped up
273 in the village, which all, big and small, men and women,
243 /Fig. 30 appears here/ were actively engaged in husking.
[412] Some used their fingers, others knives or a pointed stick. Not
• [413] one had thought of the so practical instrument used by their ancestors: a small wooden peg with a leather loop to put two fingers through. It is curious to note that such a simple object fell into disuse; an old man still sold me a specimen made of iron but a close copy, so to speak, of the wooden prototype, of which it reproduced the smallest details (Fig. 29).

273 Now the hardest work begins: the grinding of the kernels. Day and night the dry noise of the pestles crushing the corn [461] resounds in the village. Often, to get the chore over more quickly, three women group around the same mortar and with surprising speed raise and pound their pestle without a single [415] error in rhythm interrupting their laborious work. Once ground, the corn is sifted in an urumpesa or large-meshed sieve (Fig. 31). The rather coarse flour is poured into large urns filled with water.

I: Métraux--116 E-5 (1979) 8930 SF10 Chiriguano SF10

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Fig. 29. Iron peg with leather handle used for husking ears of corn. Chiriguano. Prov.: Saladito. (1/2 nat. size.)

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Fig. 30. Chiriguano mortar (anguá) made of urundey wood (Astronium urundeuva Fr. Allemao), with its pestle. The lower, recessed part is buried in the ground. Prov.: Ivu. (1/15 nat. size.)

C 323 /384 cont./ made only in the sunshine. One day when rain threatened to fall, the women hurried to grab the vessel they were in the act of making and to carry it into the hut. It was swinging on all sides during this moving, but did not break at all.

From base to neck the vessel is constructed in the same fashion, the number of rolls superposed varying with the size of the vessel but never being very large. The handles are added last. Some are twisted and have been obtained in the following manner: a long, thin roll is bent in two and rolled on itself.

When finished, the vessel is put to dry. After it has hardened, the potter rubs it on the inside with a shining, polished stone (tankua or ita-nkua) (Plate XXIV, 3-4) until the surface is rendered shiny as /Plate XXIV appears here/ /385/ if glazed. The purpose of this operation is to avoid porosity of the inner wall of the vessel, which without that would be too permeable. The exterior of ordinary vessels is left as is. Vessels that are to be painted are apparently also polished on the outside. The polishing of the vessel is done over several days and slowly. The potter does it with great care (see Fig. 66).

C [239] [413] If the vessel is to be painted, the color is applied with a brush made of agouti hair or feathers held together in a tuft with wax (Plate XXIV, 1).

C Ce 324 The coloring materials used by the Chiriguano and Chané are of mineral and vegetable origin. The first are taken from rocks, of which I have had samples examined petrographically and chemically.

Chemical analysis gave the following results: the yellow samples contain clay (aluminum silicate and calcium carbonate) and iron in the form of hydrated oxide; the reds are of the same composition but contain less hydrated iron oxide and more iron oxide. In a specimen of yellow-brown ocher the iron oxide is abundant. In another, hard and compact, of a red-violet tint, the iron is almost entirely in the state of anhydrous oxide.

The yellow, red, and dark-yellow ochers, when heated in a test tube, change color and become dark red, with the exception of the violet specimen which remains invariable.

[Text continues on P. 154]

1: Métraux--153 E-5 (1929) 1930 SF10 Chiriguano SF10

Plate XXIV

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Accessories of a Chiriguano potter. -- 1. Brush made of feathers held together with wax. Prov.: Ibopeytí. (Nat. size.) -- 2. Valve of a fresh-water mollusk (inta), used to smooth the inside surface of the vessels. Prov.: Ibopeytí. (1/2 nat. size.) -- 3 and 4. Stones used for polishing the exterior and interior surfaces of vessels before firing (intankua). These two stones were found inside a funerary urn in Cararutí. (2/3 nat. size.) -- 5. Excrescence formed by an insect on the branches of trees of resinous species, which the Chiriguano utilize for tracing out black and shiny figures on their vessels (tarawirisi). Prov.: Ibopytí. (1/2 nat. size.)

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Fig. 87. Chiriguano woman getting ready to spin. Caruruti. (Photo. A. M.)

286 The reed of our European looms is replaced here by an /Fig. 88 appears here/ interlacing of threads which grasp one thread of the warp, then the other, alternately.

286 415 The woof is passed through with the help of a shuttle whose motion back and forth is facilitated by a weaver's sword (iwirapé) which separates the warp threads. This latter instrument is used to tighten the cloth each time the woof has passed through. A [239] mammalian metatarsal bone sharpened to a point (Fig. 92) or a small pointed or spindle-shaped stick (Figs. 93 and 94) permits

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Fig. 88. Chiriguano girls spinning. Masaví (Igüembé Valley). (Photo. A. M.)

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moving the front /434/ warp threads back each time they have been crossed with the help of the reed. The woman who has just passed the woof through grasps this dagger firmly and with a sharp blow raises the threads of the warp after pulling on the reed. Difficult jobs, probably the execution of some /Fig. 89 appears here/ complicated figures, are accomplished with a wooden needle, which unfortunately I never saw used.

I: Métraux--272 E-5 (1929) 1930 SF10 Chiriguano SF10

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Fig. 89. a, b, c. Chiriguano spindles of the bakaïri /Bacairi/ type. Prov.: a, Tasiti; b, Tintapaw; c, Tasiti (upper Pilcomayo). These spindles are provided with a groove in the upper part which allows the thread to be fastened. The whorls of a and b are of terra cotta, that of c of wood. (1/4 nat. size.)

1: Métraux--275 E-5 (1929) 1930 SF.0 Chiriguano SF.0

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Fig. 90. Drawing indicating how the spindles are arranged inside a Chiriguano hut. They are threaded into the holes made along a bamboo which is hung against the walls of the habitation. (1/9 nat. size.)

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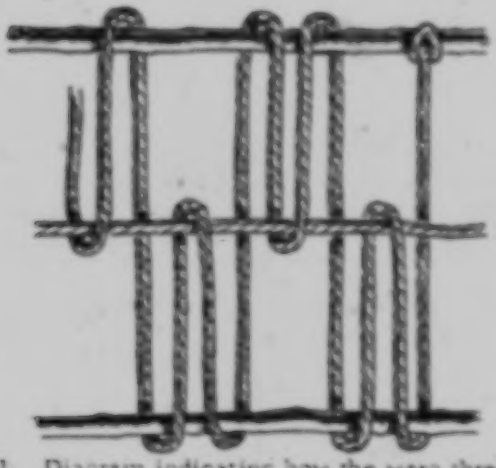

Fig. 91. Diagram indicating how the warp threads are arranged on a Chiriguano loom of the "Arawak type" (from Nordenskiöld).

1: Métraux--276 E-S (1209) 1950 SF10 Chiriguano SF10
Modern Quechua SF10

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Modern Chiriguano fabrics show almost no originality. They are generally plain, and, if they present some linear motifs, these are servilely copied from models coming from the Andean region. The Quichua /Quechua/ fabrics, prototypes of those of

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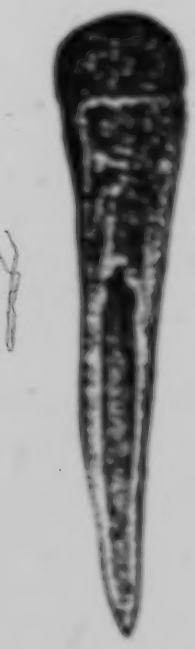

Fig. 97. Metatarsal bone of a mammal, carved in the shape of a dagger, which the Chiriguano women utilize to cross and then tighten the warp threads. Prov.: Ivu. (1/2 nat. size.)

Figs. 98-99. Awls (kiruna) for crossing and then tightening the warp threads. Prov.: Salado Grande (2/5 nat. size.)

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The Quechua/Quechua/fabrics, prototypes of those of the Chiriguano, are nevertheless of better quality and greater richness of ornamentation. In addition to purely geometric designs they are often decorated with small figures representing animals or human beings.

4: Nino--313 M-3 (1890-1911) 1912 SF10 Chiriguano SF10

/230 cont./

304 881 [304] Then the one doing the operation looks among his implements for the string with which he takes the exact measurements so that the hole will be in the middle and above the chin. Then he prepares the Guaupirasa, which literally means: pierce of the cured skin of pygmy deer. Certain writers have believed that the guaupirasa is a pygmy-deer horn on the basis of the name guau, with which the name of the article begins, but it is a mistake. The guaupirasa is a round piece of iron of the size of a coralera needle, which they call Yargñ in Quichua /Quechua/ (2).

304 413 881 [114]

> 2. If it were a slender deer-horn, it would be liable to break, and if it were slightly sharpened the hole would be very large and it would be difficult to hold the first tembeta, which should be small. There would be many other problems, which are avoided with the slender and strong iron.

304 881 As I have said, he takes the appropriate measurements with a string; he puts his hand on his guaupirasa, and upon seeing this the mother is frightened and weeps in silence, and the other people shrink back. Finally, utilizing the services of another practitioner, he has him press very strongly with the index fingers of both hands at the edges of the temples, at the point where the ears are attached, and when he is sure /231/ that the boy keenly feels the pain that the assistant's fingers cause in his ears he quickly and deftly inserts the well-sharpened iron, and the hole is made with considerable skill, the Guaupirasa passing up to the tip of the nose.

He at once puts a hollow little tube of tin on the iron and lowers it little by little in order to pull it out of the pierced lip, where instead there remains in place the little tube, which sticks out a little on both sides of the lip. In [301] Chiriguano this tube is called Tembetandi, or white tembeta.

6. Nordenskiöld--92 E-5 (1908-1909) 1912 SF10 Chiriguano SF10
Chane SF8

/243/

Chapter Sixteen

On the Life of the Chané and Chiriguano Indians (Continuation)

Art and Industry

The Chiriguano and Chané are tribes whose art-industry is on a very high level. If one visits one of the huts of the white settlers in these regions, one will not see many products of native industry, not much of their own culture. I know of absolutely nothing that these people are capable of doing which can compare with the pottery and the weaving technique of the Indians. One thing is certain, the more "civilized" the Indians become, the less they accomplish in the way of art and industry. They do not learn much more from the whites than how to make and drink liquor. Indian art-industry is gradually disappearing here, the more the Indians come in contact with the whites, but it is not transformed. It remains largely purely Indian until its final destruction. One industry, however, is now in the hands of the whites, namely, the metal industry. The silver ornaments which, for example, the Chiriguano and Chané use are made by the smiths in the villages of the mountain regions. The half-white or Quichua /Quechua/ Indian population which we come across in the mountains west of the land of the Chiriguano and Chané Indians is quite skilled artistically. The weaving technique in particular is very highly developed there. The Chiriguano and Chané undoubtedly learned a great deal from the west.

Thus we find the serére pipe[2] (Fig. 120) characteristic of the Chiriguano in collections from the coast of Peru (1); /Plate

1. Serére also occur among the Lengua, Ashluslay, Chiriguano, Chané, Churâpa, and Yuracáre.

12 appears here/ /243/ the pin for fastening women's clothing

2 [A flute-like musical instrument--Analyst]

[TEXT CONTINUES ON P. 94]

/243 cont./

(Fig. 130) is typically Peruvian in form, as is the silver hair remover, of which, however, I have no specimen. The festive costume of the man (Fig. 81) also seems to me to have a Peruvian cut. It is possible, however, that the influence of Peru did not manifest itself among the Chiriguano until after the conquest of the plateau by the Spanish.

Boman (1) has proved that the Chiriguano, or more correctly the Gûarani tribe to which these Indians belong, formerly extended much farther south than they do now. He found there the grave urns so characteristic of them.

1. Boman: Antiquités de la Région Andine. Vols. 1-2. Paris, 1908.

Fig. 120. Serére pipe. Chiriguano. 1/4.

The material culture of the Chané Indians does not, in general, differ very much from the culture of the Chiriguano. The Chané, on the other hand, who are more isolated on the Rio Parapiti, have a completely independent pottery which we do not find again among the Chiriguano. If we compare the remaining products of Chané and Chiriguano industry, we do not find any greater differences than we find in the various Chiriguano villages themselves.

For example, if one collects clay vessels in the Iguembe valley and in the Caipipendi valley, both of which valleys are occupied by Chiriguano, one inevitably finds that the pottery, though strongly related in ornamentation and form, nevertheless /244/ also varies locally. I have already spoken of the individual variations (p. 85).

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/For information on the various types of spindles in use among the Chiriguano and Chane Indians, see category 380./

0: Griswold--140 8-0 (1988) 1958 GF10 Chiriguano GF10

/56 cont./

323 Data on the thickness of Chiriguano vessels have been given by Osten in his publication which we have mentioned. According to him, "the walls of the vessels, in general, do not show great thickness: in those of larger size, they are from 10 to 12 millimeters; in the medium ones, they do not exceed 8 millimeters; in the small ventricose jars, they vary between 7 and 6 millimeters. As an exception to these, Osten mentions a small vessel with a height of approximately 8 centimeters and a maximum diameter of 13 centimeters, which is relatively thick, since its side walls are from 7 to 9 millimeters and the bottom reaches 12 millimeters (364).

364. Osten, op. cit., p. 138.

323 531 A large part of the vessels are provided, even before being baked, with handles or with different kinds of decoration on their surface. The surface of the neck of the vessels intended for cooking is decorated with sunken ornamentation by impressions made with the finger. Rings of clay are put on the surface of some vessels, as is shown by the piece of baked clay from a Chané vessel shown in a drawing by Lizot (365), or the surface

365. Lizot, Fig. 31. Vessel 1, p. 345.

is provided with small additions. Cf. the vessel shown in Fig. 44 /see p. 116/. The finer vessels are painted before the firing. The designs are applied in white, red, dark brown, and black (366).

366. Vessel 1, p. 346.

413 431 The white color in general is the background color, on top of which are applied /56/ the other colors. For that tiny brushes made of agouti hair or of feathers held together with wax are used (367). The white color is an earth paint (kaolin), the red,

367. Métraux I, p. 205.

Di Schmidt—147 8-0 (1955) 1938 SF10 Chirigwano SF10
Chiyne SF8
Izozo

Plate XXV

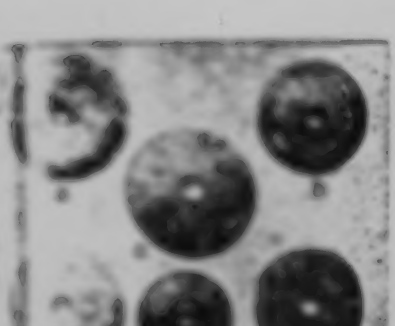

Fig. 87

Fig. 88

Fig. 89

Fig. 90

Fig. 91

/The captions are on p. 148./

G: Schmidt--148 E-8 (1935) 1938 SF10 Chiriguano SF10
Chane SF8
Izozo

/Captions for Plates XXIV and XXV./

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Plate XXIV

Fig. 85. Spindles. a-d (Izozó), e Chiriguano):
a (I.A. 794), length 51 cm.; b (I.A. 703), length 41 cm.; c (I.A. 716), length 41 cm.; d (I.A. 691), length 40.5 cm.; e (I.A. 475), length 42 cm.

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Fig. 86. (I.A. 725 a and b) Basket (height 12 cm.), cotton seeds, raw cotton, and a spindle with thread, and a ball of cotton thread (Izozó).
b (I.A. 726), ball of cotton thread (Izozó), dia. 8.5 cm.

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Plate XXV

Fig. 87. Wooden spindle whorls (Chiriguano): a (I.A. 478), dia. 6 cm.; b (I.A. 474), dia. 5.2 cm.; c (I.A. 480), dia. 6 cm.; d (I.A. 471), dia. 5.3 cm.; e (I.A. 479), dia. 4.3 cm.; f (I.A. 477), dia. 5.2 cm.

C
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Fig. 88. Spindle whorls, a-c of baked clay, e-f of stone (Chiriguano): a (I.A. 486), dia. 6.2 cm.; b (I.A. 487), dia. 5.3 cm.; c (I.A. 483), dia. 5.3 cm.; d (I.A. 481), dia. 4.8 cm.; e (I.A. 482), dia. 4.2 cm.; f (I.A. 484), dia. 5.7 cm.

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Fig. 89. Baked clay spindle whorls (Izozó): a (I.A. 705), dia. 4.7 cm.; b (I.A. 687), dia. 5.2 cm.; c (I.A. 700), dia. 4 cm.; d (I.A. 702), dia. 3 cm.; e (I.A. 696), dia. 3 cm.; f (I.A. 690), dia. 4 cm.; g (I.A. 692), dia. 4.5 cm.; h (I.A. 689), dia. 4 cm.; i (I.A. 696), dia. 4.2 cm.

Fig. 90. Baked clay spindle whorls (Izozó): a (I.A. 724), dia. 4 cm.; b (I.A. 708), dia. 3.8 cm.; c (I.A. 709), dia. 4.3 cm.; d (I.A. 721), dia. 3.7 cm.; e (I.A. 722), dia. 3.3 cm.; f (I.A. 720), dia. 4.4 cm.; g (I.A. 711), dia. 4.3 cm.; h (I.A. 713), dia. 4.2 cm.; i (I.A. 710), dia. 4 cm.

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Fig. 91. Implements for weaving: a (I.A. 500), implement for arranging the warp threads (Chiriguano), length 20.5 cm.; b (I.A. 674), implement for arranging the warp threads (Izozó), length 30 cm.; c (I.A. 673), wooden sword for weaving (Izozó), length 30 cm.; d (I.A. 727), shuttle with cotton thread (Izozó), length 33.3 cm.; e (I.A. 728), shuttle with cotton thread (Izozó), length 27 cm.; (I.A. 513) reel (Chiriguano), length 25 cm.

8: Schmidt--206 E 5 (1935) 1938 SF10 Chiriguano SF 0
Chané SF8

/79 cont./

We must still note that the Chiriguano and Chané transport fish in the same way as the neighboring tribes of the Chaco, by stringing them on a cord provided with a big wooden needle (295).

295. Nord. 2, p. 46.

Implements for Storing Objects

Most of the objects that serve for storing things have also been mentioned in preceding chapters, such as the various kinds of baskets and the wooden hoops which are hung in the houses for storing sundry things in them. The net bag and the carrying net do not serve only for carrying, but also for storing things in them. Baked clay vessels are not only used for storing liquids, but are also used for storing many other things which have a special value or are old memorabilia of the family (296). Furthermore,

296. Nord. 1, p. 179.

they put up special hooks for hanging various things in the houses. Such a hook is shown in a drawing by Nordenskiöld (297).

297. Nord. 1, p. 177 and Fig. 86.

and Métraux shows such a hook made of a deer's leg (298).

298. Métraux I, Fig. 128.

Art

Flutes and a Whistle in the Collection

I.A. 491. Flute, "sereré" (Chirig.). Wood. Lgth. 17 cm. Width 2.7 cm. (Fig. 33b.)

I.A. 492. " " " " " 20 cm. Width 3.5 cm. (Fig. 33a.)

I.A. 493. Flute (Chiriguano). Cane. Length 43 cm.

/87 cont./

C 881 [302] The girl is nubile when, after the first menstruation, she has undergone a certain ceremony, which lasts until her hair, cut short, has grown out again to medium length. This ceremony of the girls, which is called "yimundia," consists of her being put in a kind of separate room inside the house. Until the following menstruation, she must stay on a diet and she must not eat anything but cooked maize and meal (339). Only in the

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339. Métraux I, p. 320, note 3.

company of her mother may she temporarily leave the separate room to bathe and to take care of her other needs (340).

340. Nord. 1, p. 210.

C 881 304 We also learn from Nordenskiöld that the Chané boys from 10 to 12 years of age must also undergo certain ceremonies, which consist in having a man who is particularly expert in such matters pierce the lower lip (341) and put a small stick through the hole,

C [413] [237]

341. According to Métraux I, pp. 346 and 347 and Fig. 12, the Chiriguano formerly used for that purpose punches made of horn.

and his grandfather puts deep wounds in his body so that he may be valiant in battle and in hunting and takes him out in the morning, when it is cold, to bathe (342).

342. Nord. 1, p. 211.

Ce Ce 887 848 Chiriguano and Chané girls are watched over by their mothers /88/ until their marriage (343), and illegitimate children are

343. Nord. 1, p. 179.